

Vol. 3 No. 3 July/ August 1997

# folklife

**what's on**

Folklife News is the newsletter of the Victorian Folklife Association Inc.

MUSIC

DANCE

SPOKEN WORD

FESTIVALS

INTESTATE

RADIO

## MUSIC

### Melbourne Scottish Fiddle Club

St John's Anglican Church  
Burgundy Street Heidelberg

2nd Sun of month

2pm beginners, 3pm others

CONTACT: JUDY TURNER

(03) 9459 2076 OR 9207 7020

### Australian Fiddle and Music Workshops

2 Hodgson St Brunswick

3rd Sun of month 2pm \$3

CONTACT GREG O'LEARY

(03) 9387 3705

### Comhaltas Ceoltoiri Eirann

Irish Music & Dance sessions

St Phillips Hall

Hoddle St Abbotsford

Every Wed 8pm

CONTACT: PADDY O'NEILL

(03) 9312 6058

### Upper Yarra Acoustic Group

2nd Fri of month 8pm

Yarra Junction Prim School

Main Rd Yarra Junction

CONTACT: SHANE

(03) 5966 2568

### Fiddlers Workshops

Community Hall

Knaith Rd East Ringwood

3rd Wed of month

CONTACT: HARRY GARDNER

(03) 9870 8998

**Peninsula Folk Club**

Frankston East Community Centre  
 cnr Beach St & Cranbourne Rd  
 Frankston

1st & 3rd Sun of month  
**CONTACT: LORRAINE SLY**  
 (03) 5974 2214

**Irish Night**

**Elephant and Castle**

McKillop St Geelong  
 Every Thur 8-12 midnight

**CONTACT: IVAN**  
 (03) 5266 1230

**Geelong Beginners Music Classes**

3YR Offices  
 Every Thur 8pm  
**CONTACT: IVAN**  
 (03) 5266 1230

**Pancakes on Tuesday**

**Jam Session**

Pancake Parlour  
 Moorabool St Geelong  
 Every Tue 8pm

**CONTACT: IVAN**  
 (03) 5266 1230

**Blackboard Concert**

**Wintergarden Restaurant**

McKillop St Geelong  
 Every Fri 8pm

**CONTACT: IVAN**  
 (03) 5266 1230

**Folk Victoria Music Nights at Westwyck**

492 Victoria St West Brunswick  
 8pm \$5

**CONTACT: JEANETTE GILLESPIE**  
 (03) 9481 6051

**Ringwood Folk Club**

Community Hall  
 Knaith Rd East Ringwood  
 Every Tue 8pm

**CONTACT: ALAN GARDNER**  
 (03) 9497 1628

**Maldon Folk Club**

Cumquat Tree Tea Rooms  
 Main St Maldon

Every Tue 7:30pm  
**CONTACT: GRAHAM**  
 (03) 5475 2209

**Picken' at the Piggery**

Footscray Community House  
 Moreland St Footscray  
 3rd Fri of month

**CONTACT: JANET OR NICK DEAR**  
 (03) 5368 6888

**Boite World Music Cafe**

Mark St Nth Fitzroy  
 Every Fri & Sat

**CONTACT: ROGER KING**  
 (03) 9417 3550

**Four Ports Folk Club**

Warrnambool area  
 1st Fri of month

**CONTACT: DOUG MALONEY**  
 (03) 5562 2693

**Selby Folk Club**

Selby Community House  
 Minak Reserve Selby

1st Fri of month  
**CONTACT: BOB FARROW**  
 (03) 9894 4372

**Irish Music/Singing Sessions**

Old Colonial Inn  
 127 Brunswick St Fitzroy  
 1st Sun of month 2pm

**CONTACT: KATHRYN CLEMENTS**  
 (03) 9497 3227

**Open Stage**

Uniting Church Hall  
 Forest St Bendigo

Every Fri 8pm  
**CONTACT: BRIEN BLACKSHAW**  
 (03) 5447 7690

**The Deakin Concerts**

Last Fri of month  
 Union Building Deakin Uni  
 \$10

**CONTACT: DOMINIC MCALINDEN**  
 (03) 5251 2694

**Aerostato**

329 Elizabeth St Melb  
 Every Sunday

**CONTACT: COSTAS ATHANASSIOU**  
 (03) 419 9085

**Folk Victoria Concerts**

East Brunswick Club Hotel  
 Sun Aug 17 3:30pm

Jimmy Gregory & the Hoolie Band  
 Sun Sept 21 3:30pm

Steve Tilston & Geoff Achison  
 Sun Oct 12 3:30pm

Vin Garbutt

**CONTACT: HUGH MACEWAN**  
 (03) 9489 2441

**Celtic Affair**

Dallas Brooks Hall  
 Victoria Pde Melb

Sat Oct 18 8pm  
**CONTACT: GEORGE HALL**  
 (03) 9808 2112 OR  
 (03) 9318 2474

**DANCE**

**Bendigo Bush Dance & Music Club**

Emu Creek Bush Band  
 3rd Fri of month

**CONTACT: MARY**  
 (03) 5442 1153

**Sedgwick Old Time Dance**

Bleac Billy Band  
 Sedgwick Hall

1st Sat of month  
**CONTACT: JULIE**  
 (03) 5439 6317

**Kalinka Dance Company**

Nunawading Arts &  
 Entertainment Centre  
 Every Wed 7:30pm

**Dawnsyr Cumreig Melbourne**

60 Ivanhoe Pde Ivanhoe  
 Every 2nd Mon 8pm

**CONTACT: ROGER**  
 (03) 9499 6566

**Irish Set Dancing**

Every Monday  
 Newtown Club Skene Street  
 Geelong

7:30-10:30pm  
**CONTACT: FAY MCALINDEN**  
 (03) 5243 7679

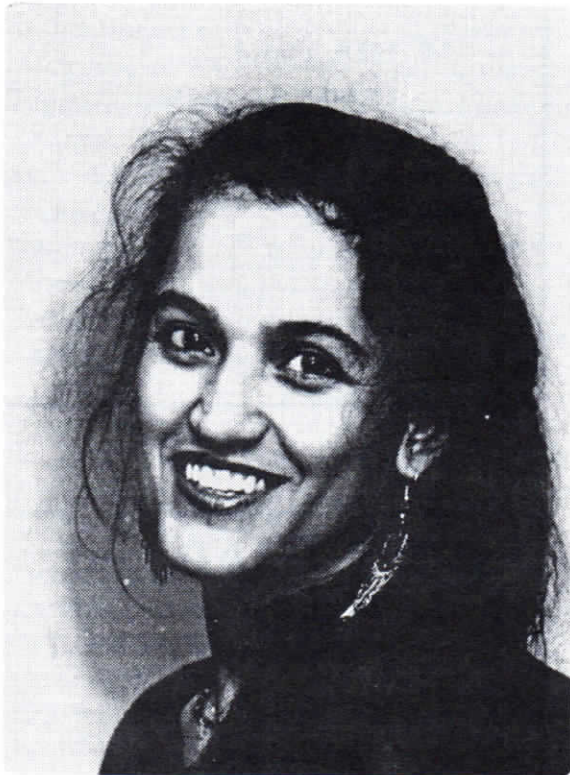
Vol. 3 No. 3 July/August 1997

# folklife

## NEWS

Folklife News is the newsletter of the Victorian Folklife Association Inc.

### INSIDE



*Melbourne based singer/songwriter, Suzette Herft, featuring in this month's member profile*

Welcome to the mid-winter edition of Folklife News. We are settling into our new premises at 71 Gertrude Street, Fitzroy and loving it. We have a view to the outside, a fan-heater and with the sun streaming in through the tram lines, our fool's paradise is complete.

This edition is a full 16 pages but even so there is too much material to fit.

Something had to be axed and it happens to be the Foodways section. We hope this doesn't disappoint anyone too much, but if it does we apologise and assure it will return in the next issue.

What we do have for you in this issue is a member profile of singer/songwriter, Suzette Herft, a terrific article on patchwork quilting by Leanne Connell, three CD reviews (a Canberran compilation, Loch 'rien and Headbelly Buzzard) and lot of information about forth-coming events.

In addition to all this, the big news is of the Maxine Ronnberg Award for folklife. This award is open to schools across the state as a way of raising awareness of folklife issues; details are on page 14. Read on!

**Alan Musgrove ●**

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### VICTORIAN FOLKLIFE ASSOCIATION INC.

1st floor, 71 Gertrude Street, Fitzroy 3065  
PO Box 1765 Collingwood 3066  
Ph. or Fax (03) 9417 4684

The Victorian Folklife Association (VFA) is dedicated to the protection and promotion of the cultural heritage of Victoria, in particular, to those unofficial aspects of our heritage which are folklife.

Our mission is taken from the 1989 UNESCO recommendation on Safeguarding Traditional Culture and Folklore which requires action by signatory nations to identify, preserve and conserve, protect and disseminate traditional culture and folklife.

#### THE VFA COMMITTEE 1996-98

President HUGH MACEWAN • Vice President STEVE BULLOCK  
• Secretary POSITION VACANT

June Factor • Sue Hammond • John McAuslan • Judy McKinty • Lydia Protasson

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- full page \$ 90 members \$ 120 non-members
- Half page \$ 60 members \$ 120 non-members
- Single column \$ 45 members \$ 60 non-members

MEMBERS: 1/3 page ad free every year.

DISCLAIMER: Views expressed in folklife news are not necessarily those of either the editor or the VFA.



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## COPY DEADLINE

for next issue of  
Folklife News

# August 20

due out at the end of September

all articles should be submitted with  
both disc (Macintosh preferred) and  
hard copy  
promptness with submissions is  
appreciated as it makes an editor's life  
much easier

## Folk Victoria Concerts

CONTACT: HUGH MACEWAN PH: (03) 9489 2441

The East Brunswick Club Hotel at 280 Lygon Street, East Brunswick is a venue well known to folk music audiences and on Sunday, August 17 at 3:30pm it will play host to Jimmy Gregory and the Hoolie Band.

Over the past six years Jimmy Gregory has been acknowledged as one of Australia's foremost Celtic artists, gaining critical acclaim for his skill as both a singer and musician. Audiences have come to know him for his warm and entertaining performance style on guitar and bouzouki.

Since coming from Scotland in 1990 he has worked as a solo performer and been a leading light in a host of bands, including the High Notes and The Hooligans, as well as being musical side-kick for renowned singer-song writer, Alistair Hulett with whom he toured Australia. Jimmy has also toured with Martin Hayes, Mary Shannon, Josephine Marsh and Catherine Custy.

Early 1997 saw the release of Jimmy's first solo recording, *West Along The Road*, which features a number of self-penned songs and instrumentals, together with material from some of the many musicians with whom he has worked and travelled. This year has also seen the birth of his new group, The Hoolie Band, featuring members of both The Hooligans and The High Notes. Over the past few months The Hoolie Band has received enthusiastic responses from audiences throughout Australia.

The group, designed as a vehicle for Jimmy's songs and musical vision, also clearly showcases the individual and collective musical talents of all four members.

John Deery, who plays Uilleann Pipes and Low Whistle, and Lindsay Martin, who plays fiddle, are both highly regarded on their respective instruments while Peter Woodley is arguably the best traditional Irish Flute player in Australia. This promises to be a great concert. Folk Victoria is also presenting two more Sunday concerts at the East Brunswick Club Hotel in September and October. Acclaimed U.K. guitarist and song writer Steve Tilston will be performing on September 21. Steve is in a class by himself. He is a 25 year veteran of the British folk scene, can play guitar like John Renbourn and write songs like Ralph McTell.

His music has a poignancy that makes him stand out from the plethora of singer guitarists on the scene. October 12 sees the return of the ever popular Vin Garbutt from the north of England. Keep your eyes peeled for more information.

## Old Time Spring Tea Dance

CONTACT: CORALIE COLLINS PH:(03) 9480 1020

On August 31 Folk Victoria will present a Spring Tea Dance, with the celebrated Emu Creek Bush Band, at St Ambrose's Hall in Dawson Street, Brunswick.

Dancers are advised that hot drinks will be provided but to bring a plate. Tickets are \$15 at the door or \$10 pre-paid.

Step into your brightest costume to welcome spring and give the last day of winter the farewell it deserves

## Storytelling Workshops

CONTACT: CYNDY-LEE HUNTER PH: (03) 9758 4751

From August to October the Storytelling Guild of Australia will present a series of eight workshops at St David's Uniting Church, 169 Nicholson Street, Abbotsford.

The series commences on August 16 when Morgan Blackrose will conduct *Storytelling For Beginners* and Suzanne Sandow will present *Direction In Storytelling*. On August 23 there will be two workshops entitled *Marketing the Storyteller 1 & 2*, by Juliana Durovic and Imelda Evans.

On September 6 *Stories For The Journey*, by Gill Di Stephano, will examine the questions that are asked by the great mythic systems of the world and this will be followed, on September 20, by *Recreating Family Stories* with Morgan Blackrose.

Maskmaking and Storytelling is on October 11, while the final workshop in the series, *Here Be Dragons* will be presented by Nell Bell on October 18.

Costs for the workshops are \$50 each or \$35 for guild members and bear in mind that registrations need to be completed about a fortnight before the date of the workshop you wish to attend.

## The Deakin Concerts

CONTACT: THREE CHORD TRICK PROMOTIONS (03) 5251 2624

The Deakin Concerts take place on the 3rd Friday of every month at Deakin University Woolstores Campus Cafe in Waurin Ponds and, as usual, the program of coming events is impressive.

On Friday, September 12, the remarkable classical guitarist Slava Gregorian will perform with Asmira Woodward-Page on violin and Al Slavic on bass. This will be followed on September 26 by acclaimed U.K. guitarist and songwriter Steve Tilston. United States folk magazine, *Dirty Linen*, wrote of Tilston, "Steve can stand shoulder to shoulder with any acoustic guitarist in the world." This reveals that Tilston is of average height but gives little insight into his music.



U.K. guitarist and songwriter, Steve Tilston  
(publicity photo)

Martin Hayes, who will be appearing on October 10, is arguably the most influential Irish fiddler alive.

The final concert for the year, and possibly the highlight of the series, will take place in late November and will feature renowned musician and songwriter Paul Brady. Paul has written songs for many international artists in the pop field including Mary Black, Phil Collins, Art Garfunkel and Tina Turner, to name but a few, as well as having a close relationship with the Irish folk scene.

This sounds like a great series of concerts for anyone within in driving distance of Geelong.

## Amish Quilts of Lancaster County

CONTACT: NATIONAL GALLERY OF VICTORIA (03) 9208 0220

Until August 18 this exhibition, which has been running since the beginning of July, will be at the National Gallery of Victoria. The exhibition is exclusive to Melbourne and features 34 rare original works dating from 1890 to 1940.

The Amish are a tightly knit religious group who avoid the corrupting influences of modern life, rejecting symbols of luxury and technology. Their stunning quilts bear all the hallmarks of the Amish lifestyle: practicality, tradition and restraint. Don't be fooled by their simplicity. Close inspection reveals intricate, hand stitched patterns; a subtle means of self expression in a community that frowns upon vanity.

On August 11 at 1:00pm, Robyn Healy and Kate Somerville will give floortalks exploring the beauty and technicalities of the quilts in the exhibition and on August 14 at 1:00pm members of the Victorian Quilters Inc. will be available to discuss quiltmaking. Tickets for the exhibition are \$6 or \$4 concession.

## Wollombi Folk Festival September 26-28 1997

CONTACT: KLARA MAROSSZEKY PH: (049) 98 3235

On the weekend of September 26-28 the Village of Wollombi, in the Hunter Valley of NSW, will again be filled with music and other performances in celebration of folk culture in Australia. There will be a focus on healing and the environment, featuring workshops on the identification and preparation of bush foods. This year's program will include music from around the globe, poetry and short story readings, dance performances, workshops and theatre. There is also a wide range of children's entertainment. The performance program will be complemented by street markets. Amongst the performers will be Melbourne singer-songwriter Penelope Swales, Wollongong-based Latin-American group Cantolibre and, direct from the East Coast Blues Festival, Hat Fitz Blues Bitz. Corroboree is always an integral part of the festival as Wollombi is spiritually significant to the local Aboriginal people. Wollombi is a traditional meeting place for tribes from the north, south and west.

The venues will be either large marquees or the historic buildings in the tiny township. Accommodation will be camping and showers will be time-limited as the town is dependent on rain water. However, ample drinking water will be available.

Adult weekend tickets are \$50 or \$60 with camping included. You can save \$10 by booking before August 31. Tickets are available from Wollombi Folk Festival  
c/o Post Office Wollombi 2325.

## 1997 Australian National Storytelling Festival

Contact: *Cindy-Lee Hunter* (03) 9758 4751  
email [stories@s054.aone.net.au](mailto:stories@s054.aone.net.au).

The biennial storytelling festival is in Sydney this time (the first was in Albury-Wodonga and the second in Ballarat) and takes as its theme the Many Voices Of Story. The Festival will run from Friday 26 to Sunday 28 September, 1997 and will be held at the Robert Menzies College, Macquarie University, Herring Road, North Ryde, Sydney.

A national festival such as this is a forum to share stories, myths and legends for entertainment, education and for the passing on of values and history. It is a time to examine performance skills, an opportunity to hear, see and present in front of some of the best story tellers Australia has to offer, and a chance to examine some of the assumptions and values behind the stories we choose to tell.

There will be philosophical discussions on the place of 'the self' in story, the value and dangers of the personal story and the creation, maintenance and leaving of the story space. There will be laughter and tears, singing and dancing and stories, stories, stories.

Participants will hear from a range of tellers from every state in Australia as well as international guests from America, Canada and New Zealand. The youngest tellers will have the opportunity to perform, and to hear each other, in the final of the Children's Storytelling concert on Sunday afternoon. Kate Wright will offer Gypsy stories, others will present stories from Burma, Ireland, Italy, Thailand and Japan. Donna Sife will tell us 'what the Rabbis say' and Nell Bell will explore love stories through the ages.

Also appearing is Derek Gordon, who was the first person in New Zealand to make a full-time

occupation of storytelling. He studied Celtic tradition at its source during his time at Trinity College, Dublin and believes that when we speak from the heart we are transformed. Derek will undertake an 'epic journey' so that listeners can participate in the voyages of Odysseus, Gilgamesh, and the peoples of Polynesia and Sumer.

Several sessions will cover other kinds of 'telling' such as dance, string games, use of props, and use of dreams and the power dreams have to open us up to creative energy, while Brenda Berrisford, from Western Australia, will place monologue in the range of possibilities open to tellers.

Margaret Read MacDonald, author of *Storytellers Source Book* and *Twenty Tellable Tales*, travels out from Seattle to the rest of the

world helping people preserve and present the stories of their land. She will conduct sessions on evaluating and using collected folktales, so that they are tellable and authentic, and on learning a tale in one hour. She will also participate in many tellings.

Donald Davis will conduct a workshop at the NSW Writer's Centre prior to the Festival on 20th September in which he will specifically address the issues of storytelling and the writing process,

talking your way into print, and storytelling and community history.

Gill Di Stephano, from Victoria, will also explore the 'story from within' with a special emphasis on becoming the hero in your own life stories. Gill has extensive experience conducting workshops for family therapists and is a gifted teller with a strong interest in observing the myth throughout stories and the reflection of these myths in an individual's life.

In the bracket immediately after Gill, Neville Blampey, from Western Australia, will repair, renew and re-invent stories, offering skills to



Melbourne storyteller Morgan Blackrose. Appearing at 1997 Australian National Storytelling Festival. (photo by Cindy-Lee Hunter)

identify that which is not right and suggesting ways to bring to life a story that just won't work.

In a more philosophical bent, Gael Cresp will be provoking discussion on metaphor in stories and exploring the ways the 'framing', or introduction, can alter the meaning and our understanding of a tale. This session will also look at how to suggest the presence of allegory to the listener and provide a key to its understanding.

Bettina Nissen, formerly of Queensland and now from Victoria, and Gail Robinson, from Queensland, are two tellers with very different styles presenting a tandem telling entitled 'Worlds apart .... Are we so distant?' Late additions to the program are performances by Big Sky, with White Thunder Bird Woman who are travelling from Canada. Victor, a native Canadian, is a storyteller who also carves totem poles, makes jewellery and medicine drums.

## Victor Harbour Folk Festival

CONTACT: FESTIVAL OFFICE (08) 8340 1069  
P.O. BOX 525 ADELAIDE 5001

From Friday October 3 until Monday October 6, the Victor Harbour Folk Festival is on again. Over the last few years it has established itself as South Australia's premier folk event and one of the major festivals on the national calendar. The festival is still a fair way off and only a tentative program could be forwarded to us, but it looks very good indeed. Some overseas guests are already confirmed and they include the National Music Orchestra of Shandong, from China, Vin Garbutt and Steve Tilston from the UK as well as Roman Hrynkin from the Ukraine. There is of course a plethora of South Australian and interstate performers too numerous to mention. Victor Harbour promises to be a full weekend of entertainment. Accommodation is mostly camping and any enquiries should be directed to 1800 630 144. Weekend tickets are \$65 and concession and early-bird discounts are available.

## Around the Traps

with Kylie Riddell

*Around The Traps is a new column that will be featured in each issue of Folklife News where Kylie Riddell, a great consumer of entertainment all over Victoria, will assess venues where folk music is presented*

The Lomond Hotel stands majestically on the corner of Nicholson and Blythe Streets, East Brunswick. This fine looking pub is pokie free and, if the locals aren't entertained enough, there is live music Thursday to Sunday nights. The Whirling Furphies play on Thursday nights. Resident musician Tony Hargreaves is joined by singer/songwriter Frank Jones, Michael Harris on fiddle and Stefan Browne on Bass. They are an exceptional group and have their loyal audience buzzing from 10pm till late.

Say Nothing, an Aussie band with Irish blood, play on Friday nights. Their repertoire consists mostly of well known Irish traditional songs mixed with some contemporary music. Saturday is blues night with Off the Wall. I've yet to venture to the Lomond on a Saturday evening but am told by reliable sources that this is the place to be for a wild and happening night.

The Free Wheelers play classic covers with great, laid-back feeling from 8pm on Sundays. The Lomond Hotel serves cheap beer, the meals are good, you can get a pint of Guinness, good whiskey and music second to none. I was in the Rainbow Hotel in St. David Street, Fitzroy, for a one-off Crawfish Dave gig. Crawfish Dave aroused the crowd with their high energy, Cajun and Zydeco music. You can now catch Crawfish Dave on Sunday afternoons at the Moreland Hotel, Brunswick. The Mercury Lounge (Entertainment Complex of the dreaded Casino) is hosting some top class acts. Donal Lunny and his band played at the end of May. Donal, who can partly take the credit for the spread of Irish music over the last few decades, totally mesmerised the crowd with the range and diversity of his repertoire. Unfortunately the support act, Brian Kennedy, didn't live up to the glowing reports I had heard. He agonised over feeble vocals on done-to-death songs. The Mercury Lounge is nothing special. Try to get a complimentary ticket, take a hip flask and you might have a good time.



## The Day Geelong Went Celtic

### 3rd National Celtic Festival in Review

The Celts had one of the first recognisable cultures of Europe and left a huge artistic legacy that still has great impact today. At Geelong's 3rd National Celtic Festival, the arrival of the Celts in Australia was celebrated. Along Steampacket Place on Geelong's beautiful, revamped waterfront there was an obvious inherited love of Celtic arts which was displayed in music, dance and crafts. The music program took place in two main venues -The Wharf Shed (free) and The Deakin Bistro (only \$10.00 per half day session). There was a small workshop marquee and various other marquees for Scots, Irish, Welsh and Celtic influenced goods from clothes to ceramics and food. There were a lot of children's activities, Viking displays, Gaelic football, fiddle and piping competitions as well as a livestock on display. The festival was particularly laid back and, because of its small size, there was quite an intimacy to the few gigs I attended.

I was a little disappointed in the music I heard and felt that the bands who played were doing the standard 20 or so Irish/Scottish favourites. (You know the ones I mean -Wild Mountain Thyme, The Irish Rover, Whisky in the Jar etc. ..!) I didn't hear any new material but I still enjoyed the atmosphere and the one or two impromptu sessions I stumbled upon. The Deacon Bistro was where the nightly entertainment took place. Foggy Dew, Caledonia, Jimmy Gregory and the Hoolie Band, Settlers Match and (the absolute highlight) Claymore played to an enthusiastic audience. There was still room to move and dance about in this smoke free venue! My other favourite band of the festival was Cooking for Brides (who we raved about in the last *Folklife News*). They are still brilliant! Capercaillie was the headline act for the Geelong Performing Arts Centre. They played on the Friday night before I arrived at the festival so I didn't get to see this acclaimed Scottish band. I have seen them before and I'm sure lead vocalist Karen Matheson lived up to her reputation as the world's leading Gaelic singer.

The National Celtic Festival Committee in association with Geelong Performing Arts Centre, Folk Music Club and Celtic Clans and

Associations presented a good little festival with the help of local sponsors. The festival was well attended and many folk will have this weekend pencilled into next year's diary I'm sure

**Kylie Riddell ●**

## Off the Wall and Back

### Folk Music from Canberra.

If you were asked the question "What is five inches across and has 98 people on it?" what would you say? The answer is, *The Off the Wall and Back* compilation CD produced by the Monaro Folk Music Society and Canberra Public Radio.

Compilation CD's are problematic for me simply because I never like everyone on them. *Off the Wall and Back* almost surprised me. Featured on this disc is a grand collection of artists from the Canberra folk scene. There is a broad mixture of styles and material from Irish and Balkan to Aboriginal. The first two tracks were traditional Irish reels from the Tinkers and superb Scottish tunes from Fife and Clackmannanshire. They were so good I had to play them again before listening on. Peasant Wedding play a 16th century Italian piece, The Feral Brothers spark up a lively Russian tune, Vladamire Hatala performs a haunting Slovak flute and there are songs too by Johnny Huckle, Bradley and Bishop, the Canberra Gay and Lesbian Choir, Michael Raupach and Michael Williams, Skedaddle and more. This recording was not produced to be a huge commercial success, although the sound is good and won a 'highly commended' at the Community Broadcasting Association of Australia awards. Not every one of the 19 tracks is a gem, but it is apparent that all contributors sing/play with great feeling and love for their traditions. The sleeve notes are good and I recommend this CD as a good reference for those wanting to hear how diverse and multicultural folk music is in Australia, particularly Canberra. I am willing to support anyone who battles to keep it 'live'.

**Kylie Riddell ●**

*Off the Wall and Back* is available for \$20.00 plus \$3.00 p & p from the Monaro Folk Music Society P.O. Box 482, Civic Square, A.C.T. 2608.

## Little Rabbit

### Headbelly Buzzard

Headbelly Buzzard's latest offering features selections from their live repertoire performed in an authentic American old timey style with few concessions to late 20th century sensibilities. Headbelly Buzzard, a Melbourne based group, are possibly the best practitioners of this style of music in Australia.

American old timey music, the parent of bluegrass and modern country music, is a mixture of Scottish and Scandinavian modal melodies mixed with Afro-American influences. The five-string banjo, which features prominently in this music, is arguably the most significant African contribution to American popular culture and the droning fiddle, which pervades the social music of the southern Appalachian Mountains, is directly derived from archaic Norse and Scottish styles. It is this music which is presented with skill and sensitivity on Little Rabbit.

There are very few vocals on this CD, excepting the play-party lyrics which pepper the dance tunes, the ballad Poor Ellen Smith, Rueben's Train and an old timified version of the Muddy Waters classic Can't Be Satisfied. The selection of reels and breakdowns showcases the talents of Nicola Hayes on fiddle, and Craig Woodward on banjo. Woodward occasionally puts down the banjo and picks up the fiddle to join Nicola in a duet that captures the essence of the music which they have revived from scratchy old 78's and archival recordings. The rhythm section, comprising Mick Cameron on guitar and Matt Ryan on double bass, maintains an unwavering beat throughout. The inclusion of the double bass is perhaps the only concession to modern ears in the band's sound. Most early string bands (1900-1930) didn't use this instrument because it was prohibitively expensive and difficult to transport. It does, however, add smoothness and give a degree of comfort to contemporary listeners raised on the pulse of rock and roll. The title track is an eight minute epic which lives up to the old timey adage 'if it's a good tune, it's worth playing'. The old favourite Cluck Old Hen gets the same treatment. In fact, there are only a few commercial-radio-length pieces in the whole collection, and one of these, Old Mother Flanagan, fades in, suggesting that it is edited from one of the

long rambling performances that Headbelly Buzzard is famous for.

'The Buzzards' mix obscure material like Chinquapin Hunting with well-known fiddle standards such as The Arkansas Traveller and Sally Ann, all with the band's distinctive stamp. On a few tracks, Rueben's Train for instance, we get the chance to hear Craig Woodward's frailing style banjo at its most infectious. Frailing is a banjo technique which employs a downward strike of the fingernails to sound the strings as opposed to the 'up-picking' or 'three fingered' style which has become most common since the second world war. Sometimes I feel Mick Cameron's rhythmic approach to the guitar could be varied with some Riley Puckett style runs on the lower strings, but this is the only criticism I could level at what is, overall, a very appealing album of its genre.

The standard of musicianship on Little Rabbit is high but the raw old timey edge has not been lost, providing pleasurable listening for the aficionado while being a great introduction for the acolyte.

#### Alan Musgrove ●

*The review copy of Little Rabbit was kindly supplied by Rhythm and Views, 273 High Street, Northcote and can be purchased there.*

## Ancient Lands

### Loch 'rien

Some people will enjoy this CD greatly. If you like Enya, Lorena McKennitt or Clannad you may like Ancient Lands by Loch 'rien. As a debut CD it is a good attempt. Writing, arranging and recording 14 original songs is no mean feat, but I feel they have fallen into a few of the common studio traps. Although the music presented on Ancient Lands is not my preferred listening, it did have its good points for me as well as its shortcomings. Loch 'rien have produced a slick collection of Celtic/New Age/Folk/Pop music showing diverse influences.

All the songs on Ancient Lands, replete with matriarchal symbols, pastoral tune settings and anguish, are composed by Andrew Tootell and Ann Quirk with some added instrumental sections by Gavin O'Loghlen. The publicity for the CD advertises "blending the ancient with modern technology". I would have liked to hear a little more of the ancient in the blend.

Many of the melodies feign a Celtic modality, while some owe more to Gordon Lightfoot and there are even some chord changes, ending the chorus of Moon On The Water, which are reminiscent of Cat Stevens.

Like several other songs on the CD, the opening track Calmain (The Doves), is sung in Gaelic most of the way through. Even though it couldn't be described as truly macaronic, it is effective. I thought Ten Thousand Dreams, a plaintive song of lost love, was neatly written and executed, while Mary McClary was a well written song ruined by insensitive production and an inexplicable bagpipe solo which added nothing to the gentle bucolic lyrics. It may have been included because one must have an instrumental before the last verse. The percussion on this track was also annoying and it seems the arranger has taken the music into account but not the song as a whole.

On the title track, Ancient Lands, some acoustic guitar could be heard and I liked that. The production was more sensitive on this song and, although the reverb on the vocals was a little overworked for my taste, the lyrics were audible and the message clear. In general, Andrew Tootell and Ann Quirk, as songwriters, turn a pleasant melody and have thoughtful things to say. However, this was not the case

with Images of Fear which featured banal lyrics that even a nice tune and over-blown production couldn't disguise.

Following Images of Fear, is Words Are Not Enough. The lyrics remind me of an adolescent pop song but it has an indefinable quality that made me listen in spite of that. At some point in the song I was expecting a Richard Thompson style guitar solo so I suppose the song reminded me a little of early Richard and Linda Thompson records. The CD concludes with Uairannean which is sung completely in Gaelic and sounds fairly convincing considering none of the performers are native Gaelic speakers. Uairannean has a feel that reminds me of Roger Whittaker or possibly some kind of Celtic Calypso.

Loch 'rien describe their music as Celtic, but if you're looking for dancing fiddles or Shan Nos singing you will be disappointed. It is a contemporary CD in the vein of Clannad or Wolfstone and, as I said at the beginning, some people will enjoy it greatly.

**Alan Musgrove. ●**

*Ancient Lands by Loch 'rien is available from:  
Locrian Records  
Marshall Road  
Lenswood SA 5240  
Ph/Fax: 08 8389 8417*

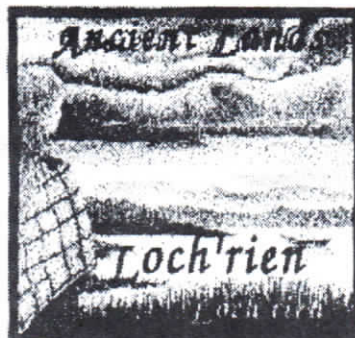
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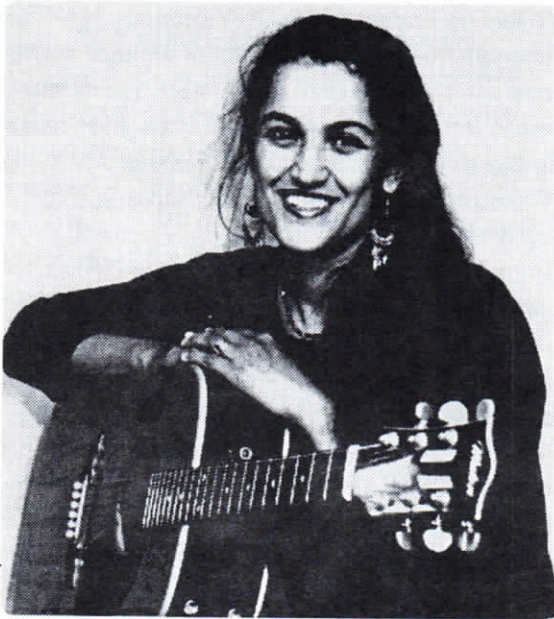
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## Suzette Herft, Charismatic Singer/Songwriter



*Suzette Herft (publicity photograph)*

I had heard a lot about Suzette Herft and I was pleased to finally meet her and discuss her music. Suzette is an unassuming woman who works as a psychiatric nurse in Moonee Ponds and writes songs that reflect her life's experiences.

At the 1996/97 Woodford Folk Festival she won the Troubadour Performance Competition and is earning herself a well-deserved reputation as an engaging vocalist and songwriter. The Australian Songwriter of August 1996 described her as "A charismatic singer-songwriter with a heart in tune with her world and a voice to go with it."

Suzette was born in Sri Lanka and migrated to Australia in 1972, bringing her family's love of music with her. She has performed at various folk/acoustic venues in Melbourne as well as community arts centres, folk festivals and on radio.

Suzette's new CD, entitled *Never Too Late*, will be released near the the end of August so keep your eyes open for it. The following short interview gives a little insight into Suzette Herft, the artist.

**WHEN DID YOUR INVOLVEMENT WITH MUSIC START?**

I've been singing for as long as I as remember; since I was little in Ceylon, as it was known then. When I was seven or eight I joined the choir at the church. My father loves to sing and I grew up in a family that loves to sing but we could never afford music lessons. I

remember looking at a piano when I was about eight years old and I asked my mother if I could learn and she said we couldn't afford it; so it's actually a goal of mine for the future to buy a piano and learn it.

In Ceylon there were only two radio stations, one of which was English-speaking, and we were Burghers, which is the descendants of the Dutch, and we spoke English. I would listen to the radio and try to copy down all the words to the songs. We didn't have record players or any of that, so my music was what I got on the radio, which was The Beatles, a bit of the Seekers, Tom Jones and whatever was popular. Finally, when we came to Australia, my father bought a record player and he loved Jim Reeves and Hank Williams and all that country stuff which I liked as well. It wasn't until I was in my 20s and I was going out with a guy who had a whole collection of British and American folk music that I heard and became hooked on folk stuff.

I started writing songs when I was about 15 and it all developed from there. Then when I was about 17 or 18 I started singing at the Pancake Parlour and the Spaghetti Theatre in the city.

**DID THE MIGRANT EXPERIENCE AFFECT THE WAY YOU WRITE AT ALL?**

Yes, I think so. It gave me a certain empathy for people. In the last ten years I haven't experienced a lot of racism personally but when I first came, in the 70s, there was a lot. People used to call me 'nigger' while I was walking down the street. Children at school never played with me. When we first came we lived in Springvale and I was the only child with a dark skin in the whole school of 800. When we moved to Ascot Vale and went to school in North Melbourne there were Greeks and Italians and whatever, we were all wogs together and it was better.

**HOW LONG HAVE YOU BEEN TRYING TO TAKE YOUR OWN SONGS TO THE PUBLIC?**

I have long periods where I've done nothing. After performing at the Spaghetti Theatre and the Pancake Parlour I did nothing for about five years but there was always something drawing me back and I'd sit around at home and maybe write a few. I suppose I was affected by a lack of belief in my self. In the late 80s I auditioned for the Twilight Cafe in Kew and got

put on alternate Saturdays but somehow student nursing and then shift work got in the way. Continuity wasn't possible, but over the last couple of years, in my early 30s, I decided this is what I really wanted to do. It's a constant slog.

WOULD YOU CALL WHAT YOU WRITE NOW FOLK MUSIC?

I suppose it's contemporary folk if you like to call it that. Songs like "Stephen" and 'Song Of The Refugee' are telling the stories of people as they are now. It's no different to Woody Guthrie or people like that who wrote about their times.

DO YOU SEE THE LINE THAT IS DRAWN BETWEEN TRADITIONAL AND CONTEMPORARY FOLK AS ARTIFICIAL?

Yes. I don't think in those terms. I just write and I suppose the music is influenced by the instrument I play, the guitar, my limitations on that instrument, what I've listened to in the past and what I am listening to currently.

Musical categories are more driven by the want to market than anything else. If I heard a song that was a couple of hundred years old and the story appealed to me I would sing it but I would do it my own way because that's the only way I know.

HOW DO YOU PUT YOUR SONGS TOGETHER?

I get a thought or an idea about something and I develop it later after making a few notes to remember it; like after singing for an hour or so and I'm in the mood a tune will come to me and I'll look at the notes and go from there. Sometimes though it just pours out and the song is there in ten minutes and there's very little work to do afterwards. Other times it's very labourious and it just doesn't work. Later I'll go back to it but I have lots of bits and pieces unfinished. I need to be able to dedicate a few hours a day to it and that's not always possible.

WHAT SORT OF MATERIAL IS ON YOUR FORTHCOMING CD?

I've got nine of my own and three from other people. 'Stephen Sings A Sad Song' is on it and it's about a young man I actually knew who was in his early 20s at the time when I was at Footscray. He was a tall good looking man who used to play football, he was a fitter and turner and he played the guitar really well.

He unfortunately got very severe schizophrenia and he was really quite debilitated. I was on night shift at the time, I'd take my guitar in and have a sing-along with him and I wrote this song for him. There is also 'The Refugee' which was written a long time ago as a response to things I had heard on the news. I had a lot to do with some Vietnamese people in the early '80s. A friend of mine had been in Malaysia working in the refugee camps and was trying to form a friendship society where Vietnamese people could meet Australians. I used to take my guitar along to the meetings and eventually she translated the Song Of The Refugee into Vietnamese. There is a gospel song that I love doing that was written by Martha Carson and a Christina Olsen song but they're mainly my own songs that I have written over the last few years.

THIS IS YOUR FIRST RECORDING. HOW DID YOU FIND THE EXPERIENCE?

It hasn't been intimidating. I've found it very exciting. It's made me want to sit down and do a bit more songwriting. It's been wonderful just to hear the songs. A couple of them we've left really simple; just the guitar and voice. On 'Stephen' we used just guitar and 'cello. We used session musicians on some of the other songs and it's just amazing hearing them come to life. Hugh McDonald is such a good producer and he has an intuition about the songs. He's been really wonderful to work with. He a fabulous musician and he's played Mondocello, mandolin and violin on the CD but what impresses me most is his production skills. For me to hear a song that I've been playing with just the guitar being produced up like that is wonderful.

WHERE DO YOU HOPE YOUR MUSIC WILL TAKE YOU?

It would be nice to be a support for Judy Small or Eric Bogle or someone like that. If possible maybe I'd like to give up nursing and do a bit more singing, writing and performing. I'll keep up with the festivals because I think that's the best chance of exposure to a wide audience. There's not a lot of venues [for this sort of music] unless you're willing to do the pub scene and I don't really fit into that unless I do covers. I doubt if I'll ever earn a living from it completely; if it happens that's great.

## Maxine Ronnberg Award For Folklife

The Maxine Ronnberg Folklife Award is a project initiative of the Victorian Folklife Association Inc. It has been designed by a group of folklorists and specialists in childhood studies and education, with integrated learning and direct classroom application in mind.

The Award is a teaching tool and resource for teachers and students at level 4 of the Curriculum and Standards Framework, directly addressing the goals and delivering the learning outcomes of a number of strands of the Key Learning Areas of Studies of Society and the Environment, English and the Arts. The first Award will be offered in 1998, and is intended to run biennially from thereon. A particular theme and format will be announced for each edition of the Award. Three categories will be offered: grade 5, grade 6 and combined grade 5 and 6.

In 1998, the theme is Traditions in Your Local Community, with the research findings to be presented in book format. To allow teachers maximum lead and planning time, the program will be announced in October 1997. Maxine Ronnberg, after whom this award is named, was a member of the Folklore Council of Australia from its earliest days. Although she was not one of the instigators of the Council, her musical training and her personality combined to make her the heart of the organisation. She was a gentlewoman in every way, always welcoming and considerate, kind and thoughtful, and she made involvement with the Council an appealing and rewarding activity.

Folk music was a lifetime love of Maxine's and her knowledge of both tunes and words was encyclopaedic. In the 1960s, Maxine participated in field work, collecting folk music from country areas. She was also a talented performer, and a key member of the Canterbury Singers.

For many years Maxine served as the secretary, archivist, newsletter editor and president of the Folklore Council. Her telephone number was the Council's contact number and she fielded an unending stream of calls from around Australia, and indeed the world, on all matters folkloric. For the minority of questions she could not answer instantly, she would rapidly research and find an answer. For most of the

1980s, she was the inspiration that kept the Council functioning.

After Maxine's death in 1990, the Folklore Council committee decided that a memorial to Maxine's folk life should be established. It proved difficult to find a worthy project, and action was repeatedly deferred. When the Council was eventually disbanded in 1995, the Victorian Folklife Association agreed to hold in trust any remaining funds to be used in the promotion of folk lore, by stimulating young people's interest in the subject. This has become the Maxine Ronnberg Folklife Award. The Maxine Ronnberg Award program promotes an awareness of and appreciation for folklife and traditional cultures in contemporary Australia. Through the program, students will gain first hand experience of folklife, and thus an understanding of its diversity and of its significance in any discussion of people, identity and culture. From experience comes learning, and from learning comes understanding. Through the encounters and research undertaken by the students, the Maxine Ronnberg Award will play a significant role in promoting the cultural diversity of local communities and thus of the community at large.

## A Stitch In Time

### Preserving the Traditional Art of Patchwork Quilting

Kaleidoscopes always fascinated me as a child. Light streamed through the cellophane creating at random endless numbers of stained glass pictures. Sometimes a pattern formed a dreamscape like a Chagall painting. Symbols sparked crystalline daydreams and I would turn and turn the tube trying to find the pattern again. Occasionally, shreds and remnants of a special pattern reappeared and, like a gambler, or a drunk, the cravings would spark more lost hours in this visual paradise.

In dull summer school rooms with the dust motes dancing in the sunlight, I used to make geometrical patterns, beautifully symmetrical patterns with compass and ruler, then colour them in. These pages would look like a multi-faceted gemstone or a Persian carpet, and sometimes my creations gave me as much pleasure as my long lost kaleidoscope. Almost 25 years later I discovered patchwork and quilting, a craft which takes the two

dimensional play of light and dark, of colour and vibrancy, and translates it into a three dimensional form.

Patchwork and quilting are two separate and distinct crafts. Patchwork, as the name suggests, is the joining together of patches to create a new and different whole in which the sum is, in every respect, greater than the parts. Patchwork exists in every culture. Patchwork fragments have been found entombed with Egyptian mummies. It can be seen today in African tribal blankets and was the basis for the possum skin cloaks of southern Australian Aboriginal peoples.

Quilting also enjoys a long history and is essentially the art of sandwiching a wadding or padding between two layers of cloth. One of the most primitive forms of quilting, still found in parts of China and Tibet, consists of stitching straw between layers of cloth for winter warmth. In England and Wales, fragments of old clothing or sheep's wool were used as the padding. The Crusaders wore quilted padding under their armour. Since the wadding material was usually made from pieces of other things, it had to be stitched to the inner and outer cloth in close grids to hold it in place. Over time, decorative quilting stitches developed and many of these patterns are still in use today. Each culture has its own distinctive traditional patterns. Some particularly famous quilting patterns are the Japanese Sashiko, in which white coarse cotton thread is stitched in wave, cloud and key patterns on to an indigo background, and the feather, heart and grape patterns used in quilts such as the Northumbrian Durham Wholecloth worked in fine white stitches on a white background.

Patchwork quilts combine both patchwork and quilting. In traditional English and American patchwork, the quilt top (and sometimes the back) is pieced together from small, usually geometric, shapes in any number of different colours. These shapes are usually put together to form blocks, or squares of six, eight or twelve inches, and then the blocks are set, or sewn together, to form the quilt top. Often each block is a self-contained pattern which, when set beside other blocks of the same pattern, in the same or contrasting colours, may form entirely new patterns. It is an exacting craft as one eight inch block may have as many as twenty four pieces, all of which

must be put together with painstaking accuracy. Because a quilt top may be made up of a hundred blocks, a mistake of one millimetre in a block is multiplied one hundred times and can cause the whole quilt to wrinkle or sit crooked.

Contrast, light and shade are also critical to the patchworker's craft. The one patch pattern uses just one shape, a square, triangle or hexagon for example, of the same size, to make the quilt. With consideration to colour, light and shade, patches can be sewn in contrasting columns and rows of similar colour or similar value. Value is a term which describes the strength or vibrancy of a colour. Patchworkers often design their quilt top by starting with a blank pattern and colouring it in various ways to see how different effects can be achieved.

If you have got this far, then you should have a mental picture (or rather a small book of pictures) of how these patterns might look with different colours, or different shades of the one colour. While patchworkers certainly use plain colour quilts, and the Amish and Mennonites are famous for theirs, many patchworkers use printed fabric. Traditional American calico typically uses small floral sprigged patterns.

The Smithsonian Institute raises funds for the preservation and restoration of quilts by selling reproduction rights to traditional fabrics to patchwork quilters on the international market. The most recent of these was from the Copp Collection, some 10 different patterned cottons reproduced from the Copp Quilt, housed at the Smithsonian. (Quilter's Newsletter Magazine June 1996 No. 283).

The significance of the printed fabric in patchwork is that any one piece of fabric, a one inch square for instance, may have several colours within a dominant background colour. If you take ten one inch squares of one printed fabric and ten squares of different colour and pattern and pair up each one of your ten same-fabric squares with a different square, you will see that the juxtaposition will bring out unexpected subdominant colours to create startling and totally unexpected effects. Different people value different styles, techniques and uses of colour. Some patchworkers aim for a harmonious and co-ordinated quilt top. Others want to make a bold statement. Some want to tell a story.

Some want a shrinking violet background which will show off their quilting stitches to perfection. I want to try all of these, but most of all, I want to achieve the gasp of surprise and delight I remember from my kaleidoscope.

After the patchwork top has been created, it is marked in a quilting design before being placed on top of the wadding and backing to be quilted. Quilting may be done by hand or machine; it may be as simple as a square or diamond grid, or in complex curves or chains. The complexity of the patchwork, and the fabrics used, will determine to some extent how the quilting is achieved. If the article is to be hand quilted, the patchwork top and the backing will usually be made from 100% cotton. Cotton is woven tightly enough not to fray, but is loose enough for a needle to penetrate evenly and easily. I hand quilted my first single-bed quilt which was made from poly-cotton sheeting remnants, only to be criticised for using a synthetic textile. Years later I discovered that there was a practical basis to the criticism. Poly cotton is a densely woven fabric which is hard for a needle to penetrate and makes for tedious and painful work. (I just thought that was what quilting felt like). Tightly woven synthetic fabrics can also squeeze off and cut the quilting thread causing the quilt to come unstuck. Patchwork quilters will usually have a preference for either the patchwork piecing or quilting. It is a rare needle-woman or man who is highly skilled in both. A quilter's quilt therefore will have fewer pieces than a patchworker's quilt. It will have large plain areas in which to stitch complex patterns set off by the simple background.

Patchwork quilting, like many other crafts, is enjoying a vigorous revival. There are several quilting associations in Victoria, regular local, state and national exhibitions and two Australian quilting magazines (on sale at most newsagents), in addition to American and English quilting publications. It is possible to go on quilting retreats, take evening classes or a quilting tour of the United States, England, Provence or Japan. As with other crafts, there are 'special interest' groups from the historical preservationists, to the purist traditional (English and American) patchwork quilters, to the art quilters. As with folk music, the differences are keenly felt and provide the tensions which keep the craft alive. At one

recent exhibition I heard an admiring member of the public comment on the beauty of an art quilt, then say, "But it's not really a quilt is it? You couldn't put it on your bed."

For those who would like to know more about patchwork and quilting, I have listed a few magazines I have found valuable, and some important upcoming exhibitions in Victoria. Most local libraries also stock basic texts and the Meat Market Craft Centre Bookstore has some superb books on quilting. Be warned, however! It can become an all consuming passion, and its victims are referred to as textile junkies. When you find you take the latest magazine on a festival or winery expedition so you can stop in at galleries and shops, you may have reached the point of no return.

#### Leanne Connell ●

*Leanne Connell is a social worker, mother of one, sewer and sometime writer from Melbourne.*

*Victorian Quilters Inc.*

*President Val Dale (03) 9560 7507*

*Secretary Denise Reynolds (03) 9879 9810*

*P.O. Box 264 North Essendon V 3041*

*Some magazines of interest available at newsagents:*

*Down Under Quilts (quarterly)*

*Australian Patchwork and Quilting (6 weekly)*

*Quilter's Newsletter Magazine (USA) (monthly).*

## Special Thanks To Volunteers

The VFA would like to thank the volunteers who have helped us over the last few months. We would especially like to thank Tim O'Connell, without whom moving to our new premises at 71 Gertrude Street Fitzroy would have been a lot harder, and to Abigail Belfrage who backed up all our files when the computer went on the blink, thus saving this humble editor's bacon.

Thanks are also due to our ever-faithful typist, Faye, who regularly helps us out in the preparation stages of Folklife News.

The VFA welcomes volunteers who have skills or energy to donate in the areas of writing articles, licking stamps, stuffing envelopes and just about anything else.

If you fit this description, please ring us and have a chat.



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Brides made their Melbourne  
debut and Sally Taylor and  
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Community Centre  
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*CONTACT: BRIAN OR MARGOT  
(03) 9481 7713*

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Uniting Church Hall  
Noble St Geelong  
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*CONTACT: ANDREW MORRIS  
(03) 5224 1428*

**Ringwood Bush Dance**

Uniting Church Hall  
Station St Ringwood East  
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*CONTACT: ALLAN GARDNER  
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**Lockwood Old Time Dance**

Lochwood South Hall  
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*CONTACT: THE ORGANISERS  
(03) 5446 3100*

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St Michael's Hall  
cnr McPherson & Mcllwraith St  
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Fri Sept 19 & Nov 14  
8-11:30pm \$5

*CONTACT: ALAN MUSGROVE  
(03) 9486 3083*

**Dinki Di Bush Ball**

3 bands  
Eaglehawk Town Hall  
Fri Sept 19, 7pm till late

*CONTACT: MARY  
(03) 5442 1153*

**Spring Tea Dance**

Emu Creek Bush Band  
St Ambrose's Hall  
Dawson Street Brunswick  
Sun Aug 31 3:00pm

*CONTACT: CORALIE  
(03) 9480 1020*

**SPOKEN WORD****The Storytelling Cafe**

St David's Uniting Church  
169 Nicholson Street Abbotsford  
Aug 5 Kaleidoscope  
Sept 9 You can live without them  
Oct 7 Pandora's box  
Nov 4 Stirring the pot  
Dec 2 On the wings of a dream  
*CONTACT: CINDY-LEE HUNTER  
(03) 9758 4751*

**Storytelling Workshops**

St David's Uniting Church  
169 Nicholson Street Abbotsford  
Sat Aug 16 9:30am - 12:30pm  
Sat Aug 16, 1-4pm  
Sat Aug, 23 9:30am - 12:30pm  
Sat Aug 23 1-4pm  
Sat Sept 6 9:30am-12:30pm  
Sat Sept 20 9:30am-12:30pm  
Sat Oct 11 1-4pm  
Sat Oct 18 9:30am-12:30pm  
\$50 per session  
*CONTACT: CINDY-LEE HUNTER  
(03) 9758 4751*

**EXHIBITIONS****Lancaster Amish Quilts**

July 1- Aug 18  
National Gallery of Victoria

**FESTIVALS**

*UNLESS OTHERWISE STATED  
FESTIVALS ARE IN VICTORIA*

**5th Melbourne A-Capella Festival**

July 26-Aug 24  
The Bôite, Melbourne  
*CONTACT: THE BÔITE  
(03) 9417 1983*

**Wollombi Folk Festival**

Wollombi NSW  
Sept 26,27 & 28  
*CONTACT: KLARA MAROSSZEKY  
(049) 98 3235*

**Australian National**

Storytelling Event  
Sept 26-28 1997  
Robert Menzies College  
Macquarie Uni  
North Ryde N.S.W.  
*CONTACT: CINDY-LEE HUNTER  
(03) 9758 4751*

**Victor Harbour Folk Festival**

Oct 3-6  
Victor Harbour S.A.  
*CONTACT: S.A. FOLK  
FEDERATION  
(08) 8340 1069*

**T.S.D.A.V. Dance Weekend**

Nov 7-9  
Portarlinton Vic.  
*CONTACT: LUCY STOCKDALE  
(03) 380 4291*

**2nd World Music & Dance Festival**

Oct24-Nov 23  
The Bôite, Melbourne  
*CONTACT: THE BOITE  
(03) 9417 1983*

**REGULAR INTERSTATE N.S.W.****Illawarra Folk Club**

1st & 3rd Fri of month 8pm  
Wollongong City Tennis Club  
*CONTACT: JOHN HARPLEY  
(042) 62 1788*

**Wongawilli Colonial Dance Club**

Every Wed 7:30pm  
Wongawilli Hall  
*CONTACT: DAVID DE SANTI  
(042) 571788*

**Border & District Folk Club**

1st wed of month  
Sodens Hotel Wilson St  
Albury  
*CONTACT: ANNA BUTLER  
(060) 213 892*

**Loaded Dog Folk Club**

2nd Sun & 4th Sat of Month  
Annandale Neighbourhood Cntr.  
*CONTACT: RICHARD MILLS  
(02) 9564 5780*

**A.C.T.****Merry Muse Folk Club**

2nd & 4th Fri of month  
Lithuanian Club, Wattle St  
Lyneham  
*CONTACT: COL WRIGHT  
(06) 238 2324*

### STH AUST

#### Celtic Learners Evening

Every Mon 7.30pm  
Flagstaff Hotel  
Franklin St Adelaide  
CONTACT: JOHN STEWART  
(08) 8296 1354

#### Barossa Folk & Blues Club

Last Fri of month 8pm  
The Vine Inn Hotel  
Nuriootpa  
CONTACT: BRIAN DODDRIDGE  
(085) 66 3545

#### Sth Aust Bluegrass Assn

Last Wed of month 8pm  
Governor Hindmarsh Hotel  
Adelaide  
CONTACT: SABA  
(08) 8323 9187

#### Sth Coast Folk Club

Every Thur 8-12pm  
Port Noarlunga RSL  
The Esplanade Port Noarlunga  
CONTACT: PETER THORNTON  
(08) 8382 4195

#### Cumberland Songsters

Every Fri 8:30pm  
Cumberland Arms Hotel  
Waymouth St Adelaide  
CONTACT: S.A. FOLK  
FEDERATION  
(08) 8340 1069

#### McLaren Vale Folk Club

Fortnightly  
The Singing Galery  
133 Main Rd  
CONTACT: THE ORGANISERS  
(08) 8323 8089

#### Gawler Folk Club

Last Sat of month  
Family Hotel Gawler  
CONTACT: S.A. FOLK  
FEDERATION  
(08) 8340 1069

### TASMANIA

#### Instrumental Session

1st Fri of month  
Batman Fawkner Hotel  
Launceston  
CONTACT: BETH SOWTER  
(03) 6397 3427

#### Old Novitiate Folk Club

2nd Fri of month  
Behind Church of Apostles  
Margaret St Launceston  
CONTACT: PETER LYALL  
(03) 6391 8634

#### Liffey Music Gathering

3rd Fri of month  
Old School House Liffey  
CONTACT: GARY STANNUS  
(03) 6397 3163

#### Singing Session

Last Fri of month  
Batman Fawkner Hotel  
Launceston  
CONTACT: FRANK BYRNE  
(03) 6326 3237

#### Instrumental Session

Every Sun 4-6pm  
Irish Murphy's  
Cnr Bathurst & Brisbane Sts  
Launceston  
CONTACT: BETH SOWTER  
(03) 6397 3427

#### Bush Dances

Last Sat of month  
Various venues  
Hobart  
CONTACT: DAVID WANLESS  
(03) 6273 6730

THE AUSTRALIAN FOLK  
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### RADIO

#### 3RN 621 AM

NIGHTLY PLANET  
Lucky Oceans plays  
local and international folk music  
Mon—Frid  
11:05pm-1am

#### MUSIC DELI

with Paul Petran  
Sat 8pm

#### 3CR 855 AM

LOCAL AND LIVE  
Local artists recorded and live  
Fri Noon-2pm

#### EAR TO AIR

Community Music Victoria  
Tue 1-2pm

#### THE BOÎTE WORLD MUSIC CAFE

Tue 11-12:30pm

#### SONGLINES

Grant Hansen presents  
Koori music  
Thur 2-4pm

#### YUGOSLAV NEWS AND MUSIC

Thur 7:30-8pm

#### WORLD WOMEN'S BEAT

Women's World Music  
Mon 12-1pm

#### WOMEN'S WORLD MUSIC

Sunday 2-3

3ZZZ 92.3 FM

#### VOICES OF OUR WORLD

Tue Noon -1pm

#### IRISH PROGRAMS

Sat 11am-Noon  
Sun 6-7pm

#### 3INR 96.5 FM

THAT'S ALL FOLK  
Rhonda Cadman  
Sun 5-6pm

#### 3RRR 102.7 FM

OLD FOLK SHOW  
Rick E Vengeance  
Tue 2-4 pm

#### 3PBS 106.7 FM

THE BOÎTE  
Multicultural Music.  
Wed 1:30pm-3:30pm

#### GLOBAL VILLAGE

Acoustic music from around the  
world  
Sun 3-5pm

#### 3BBB 97.5 FM

TRAVELLERS TAPESTRY  
with David Haines  
Mon 7pm

#### BALLADS & BLARNEY

with John Ruyg  
Mon 8:30pm